

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

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VOL. 44—No. 48.

SATURDAY, DECEMBER 1, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY.—SATURDAY
CONCERT AND AFTERNOON PROMENADE.—Vocalists: Madame Rudersdorf, Mr. Leigh Wilson; and Solo Violinist, Herr Wilhelmj. Conductor, Mr. Manns.

The Orchestral Works will include—Overture "In the Italian Style," F. Schubert; Symphony in A minor (The Scotch), Mendelssohn; Overture, *Masanello*, Auber. The Concert will commence at a Quarter before Three.

After the Concert, Presentation of Prizes to the London Rifle Brigade by the Lady Mayores.

Palace brilliantly illuminated for Promenade at Dusk.
Half-a-Crown; Guinea Season Tickets free.

BURY ST. EDMONDS.—Mr. G. THOMPSON has the honour to announce he has made arrangements with

Mrs. JOHN MACFARREN

to give an EVENING AT THE PIANOFORTE, in the TOWN HALL, assisted by Miss ROBERTINE HENDERSON, on Monday, Dec. 10th. To commence at Eight o'clock.

PROGRAMME.

SONATA in C (Op. 24)	Weber.
CANONET, "The Mermad"	Haydn.
VARIAIONS (<i>Suites de Pièces</i>)	Handel.
LIEDER OHNE WORTE	Mendelssohn.
ARIA (<i>Le Noce di Figaro</i>)	Mozart.
FANTASIA, "Ould Ireland"	Brissac.
SONG, "The dew is falling fast"	W. Borrose.
THE MOONLIGHT SONATA	Beethoven.
SONG, "Late, so late"	G. A. Macfarren.
NOCTURNE, "Long ago"	Brissac.
ETUDE, "The Butterfly"	Thalberg.
OLD ENGLISH DITTY (17th century)	
GRAND FANTASIA	

Pianist, Mrs. JOHN MACFARREN. Vocalist, Miss ROBERTINE HENDERSON.

The Pianoforte from ERARD'S.

HERR LOUIS ENGEL.

BRIGHTON.—HERR LOUIS ENGEL will play, in his HARMONIUM RECITAL in Brighton, on Wednesday, December 5th, the Andante of Beethoven's Seventh Symphony, Gems of Benedict's Cantata *Cecilia*, a Gavotte of Bach's, his own Dialogues d'Amour, and Grand Fantasia on Faust.

PAGANINI REDIVIVUS.

CONCERT SPECULATORS and Secretaries of Societies can have PROGRAMMES, OPINIONS OF PRESS, PROFESSIONAL TESTIMONIALS, and MUSICAL REPERTOIRE, *Gratis* and *Post-free*; as also PHOTOGRAPHS of PAGANINI REDIVIVUS, *in propria persona* (as he appeared at the Ulster Hall Concerts, Belfast, and at the Exhibition Palace, Dublin). In forwarding address, direct thus: "Paganini Redivivus, 2, Northumberland Court, Charing Cross, London"—which will obviate mistakes and avoid delay.—See *Era*, *Orchestra*, *Sporting News*, &c., &c.

DEPOSIT DEPARTMENT.—THE CONSERVATIVE LAND SOCIETY.—Persons wishing to invest large or small sums, receiving half-yearly interest warrants at four per cent. per annum, with power of withdrawal at fixed periods, according to amount invested, may deposit sums daily at the Office, No. 33, Norfolk Street, Strand, W.C., without becoming members of the Society.

CHARLES LEWIS GRUNELSEN, Secretary.

Prospectuses of the Share, Deposit, Land, and Building Advance Departments will be sent free of charge.

WANTED.

WANTED, as SALESMAN in a Music Warehouse in London, a respectable YOUNG MAN of good address. Must have a thorough knowledge of the Trade. Address, "A. B.," care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

THE MOMENTOUS QUESTION.

CRINOLINE.—Ladies should at once see THOMSON'S NEW STYLE, which, light, graceful, and elegant in outline, combines comfort and economy with the very latest fashion. Observe the name, "Thomson," and the Trade Mark, "A CROWN." Sold everywhere.

HERR REICHARDT and **Mr. KUHE** will give their VOCAL AND PIANOFORTE RECITALS at Plymouth, Bath, Leamington, Cheltenham, and Hastings, in January next. For terms, apply to Mr. JOHN BLAGROVE, Concert Agent, 32, Langham Street, W.

RANDEGGER'S TRIO, "THE MARINERS" ("I NAVIGANTI"), will be sung—at Arbroath, Dec. 3rd; Kirkcaldy, 4th; Alexandria, N.B., 7th; Glasgow, 8th; Kendal, 10th; Lancaster, 11th; Warrington, 12th; Chester, 13th; and Birkenhead, 14th—by MADAMS PATEY-WHYTOCK, Ma. W. H. CUMMINGS, and Mr. PATEY.

MADAME FLORENCE LANCIA will appear in the principal parts of the Operas, *Faust*, *The Rose of Castille*, *Satanella*, and *Martha*, during the ensuing week, at Bradford.

MADAME LEMMENS-SHERRINGTON, MADAME FANNY HUDDART, Mr. WILFORD MORGAN (his first appearance since his return from Italy), Signora CARAVOGGLIA (of Her Majesty's Theatre), and M. LEMMENS (Harmonium), will make a Tour in the Provinces, commencing on the 14th January next. All applications for Concerts or Oratorios to be addressed to Mr. J. RUSSELL, 46, Bessborough Gardens, S.W.

MADAME LAURA BAXTER will sing "THE FAIRY'S WHISPER" (composed by HENRY SMART), at Preston, Dec. 12th.

MADAME RABY BARRETT (Soprano) requests that all applications respecting engagements for Concerts, Lessons, &c., be addressed to her, 2, Nottingham Place, York Gate, Regent's Park.

MISS BERRY GREENING will sing GUGLIELMO's new Ballad, "MEET ME EARLY," at Edinburgh, December 8th.

MISS BERRY GREENING will sing "THE LOVER AND THE BIRD," at Edinburgh, December 8th.

MISS BERRY GREENING will sing the Variations on "CHERRY RIPE" (composed expressly for her), at Edinburgh, Dec. 8th; Islington, Jan. 3rd; Russell Institute, Feb. 20th; and at every concert engagement during the ensuing season.

MISS FLORENCE DE COURCY will sing "HARK! THE BELLS ARE RINGING" (by HENRY SMART), at Chelsea, Dec. 7th; and at Victoria Hall, Bayswater, Dec. 10th.

THE MDLLES. EMILIE and CONSTANCE GEORGI have the honour to announce their return to London. All communications to be addressed to them, 76, Harley Street, W.; or care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

MDLLE. RITA FAVANTI requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 28, Abington Villas, Kensington, W.

MR. EMILE BERGER will play his new Pianofort Solo on "THE BONNIE WOODS O' CRAIGIE LEA," at the Glasgow Abolitioners' Union Concert, THIS EVENING, Saturday, December 1st.

MR. TRELAWNY COBHAM will sing at Leamington on the 7th, and Cheltenham on the 18th inst. Address, 14, Wellington Square, Chelsea.

MR. PATEY will sing "A MESSAGE FROM THE DEEP" (composed expressly for him by EMILE BERGER), on Dec. 3rd, Arbroath; 4th, Kirkcaldy; 7th, Alexandria, N.B.; 8th, Glasgow; 10th, Kendal; 11th, Lancaster; 12th, Warrington; 13th, Chester; 14th, Birkenhead.

MR. J. ASCHER, Pianist to the Empress of the French begs to announce that he is in Town for the Season. All communications respecting Lessons, &c., to be addressed to the care of Messrs. SCHOTT & Co., 1 Regent Street.

MR. HOHLER, Principal Tenor of Her Majesty's Theatre. All communications, for Concerts and Oratorios, for Mr. HOHLER to be made to Mr. JARRETT, Her Majesty's Theatre.

MR. PATEY will sing "THE MESSAGE FROM THE DEEP" (a New Song, composed expressly for him by Mr. EMILE BERGER), every evening during his Provincial Tour, with Mr. LARD.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

MR. LEONARD WALKER, Bass Vocalist, is open to engagements for Concerts, Private Parties, &c.; also for teaching English and Italian Singing on moderate terms. No fee for trying voices on Tuesdays and Fridays, between the hours of 11 and 1 a.m., at his residence, 23, Carlton Road, Kensington Park, two minutes from Westbourne Park Station.

MASTER MUNDAY, the talented Boy Pianist, will play Mr. G. B. Allen's "GAI OP FURIEUX," at the Concert of the Pupils of the Highbury and Islington Academy of Music, Dec. 21st.

MR. HULLAH'S NEW SELECTION OF SACRED MUSIC. In one vol. music folio, price 21s., half-bound, with gilt top. **SACRED MUSIC FOR FAMILY USE; a Selection of Pieces for One, Two, or more voices.** From the best Composers, Foreign and English. Edited by JOHN HULLAH, Professor of Vocal Music in King's College and in Queen's College, London.

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VIVE LA REINE. Galop de Concert, for Piano. By BRINLEY RICHARDS. 4s.; free by post for 25 stamps. "Fully equal to anything he has hitherto done, saying which is praise as high as we can bestow."—*Weekly Times*, Nov. 25.

A WEARIED DOVE. Song. Poetry by Mrs. EVANS BELL. Music by W. T. WRIGHTON. 3s.; free for 19 stamps. "A charming drawing-room song; the words sympathetic and pleasing, and the melody of that captivating and 'taking' character which wins its way to rapid popularity."—*Weekly Times*, Nov. 25.

WOODLAND TRILLINGS. For Piano. By I. LIEBHICH. 3s.; free for 19 stamps. "An author who has repeatedly given the public a taste of his talent in 'The Cuckoo,' 'The Good Old Times,' 'Evening Chimes,' and many other well-known compositions."—*Weekly Times*, Nov. 25.

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NEW ORGAN MUSIC.—Just Published, Price 4s., "FUGUE," in G, for the Organ, with Pedal Obbligato. Composed by WILLIAM CROWTHER ALWYN.

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"THE THREE HOMES," NEW BALLAD.

By the Composer of "The Lover and the Bird." Composed expressly for, and sung with immense success, by Miss ALFRED HEMMING, at the Queen's Concert Rooms, Hanover Square, on the 27th inst.

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"MEET ME EARLY," THE NEW AND SUCCESSFUL BALLAD,

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Sung by Miss AUGUSTA THOMSON, at the Royal Princess's Theatre, in "THE MISTRESS OF A MILL."

The Words by CHARLES HALL. The Music by KING HALL.

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Composed by CARL HAUSE.

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THREE DUETS FOR SOPRANO AND MEZZO-SOPRANO.

- No. 1. THE INVITATION ("Oh come thou hither").
2. THE QUAIL ("Whence come those sounds along the gale?").
3. THE SISTERS ("Come, haste, my sister dear").

Composed by F. HAGEMAN.

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Just Published,

"I WOULD I WERE," ("Je voudrais être")

FOR VOICE AND PIANO.

Composed by CHARLES OBERTHÜR.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"I WOULD I WERE" is also published for Voice and Harp Accompaniment, Price 4s.

NEW SONG.

Just Published,

"LONGINGS." Words translated from SCHILLER. Music composed by LOVELL PHILLIPS (son of the late W. Lovell Phillips). Price 3s.
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A MANUAL FOR COMPOSERS,
MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, & BANDMASTERS,
By F. J. FETIS.

Chapel Master of His Majesty the King of the Belgians, Director of the Conservatory,
Knight of the Legion of Honour, &c. Translated from the original
By WELLINGTON GUERNSEY.

(Continued from p. 680)

CHAPTER IV.

On the prolongation of notes in the succession of chords.

33. Experience has proved that, in the succession of chords, every note which descends a degree may be prolonged upon a portion of the duration of the chord which follows, and can only resolve itself on the last portion of that duration. But this faculty of prolongation of one or of several notes of one chord upon another introduces great variety in these chords.

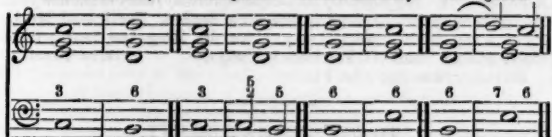
34. The prolongations may be made from consonant chords upon consonant chords—dissonant chords upon consonant chords—consonant chords upon dissonant chords—and dissonant chords upon dissonant chords.

Subjoined are some examples, but there are many others, which may do good service if searched for, in all the succession of chords, where these movements descend a degree.

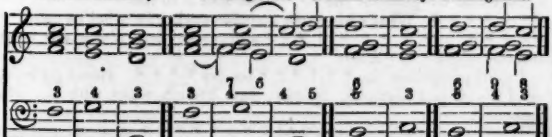
Natural Harmony. Prolongation. Natural Harmony. Prolongation.



Natural Harmony. Prolongation. Natural Harmony. Prolongation.



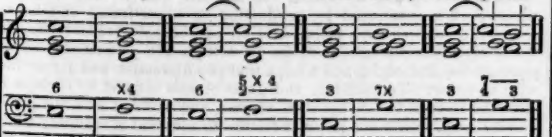
Natural Harmony. Prolongation. Natural Harmony. Prolongation.



Natural Harmony. Prolongation. Natural Harmony. Prolongation.



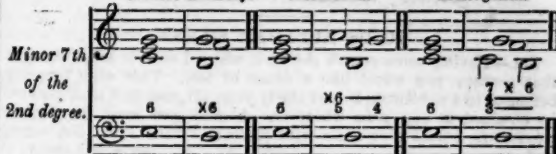
Natural Harmony. Prolongation. Natural Harmony. Prolongation.



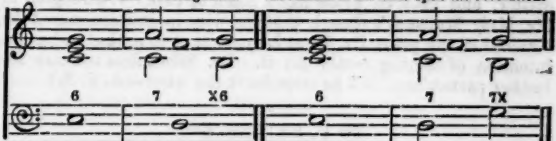
35. The prolongation of these notes which resolve themselves by descending a degree, takes place also in the chord of the seventh of the dominant and its derivatives, conjointly with the substitution of the sixth degree to the dominant. The result of these chords, which are of frequent occurrence in music, are known under the names of chords of the minor seventh of the second degree, of fifth and sixth of third and fourth, and of second.

EXAMPLES.

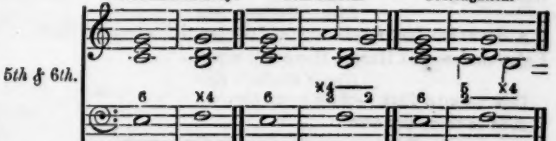
Natural Harmony. Substitution. Prolongation.



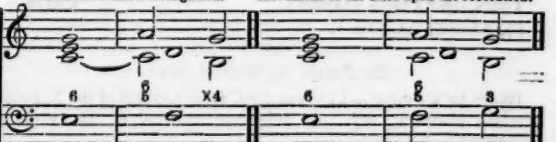
Substitution and Prolongation. Movement of the Bass upon the resolution.



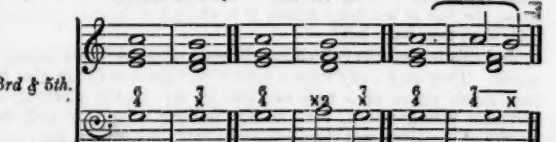
Natural Harmony. Substitution. Prolongation.



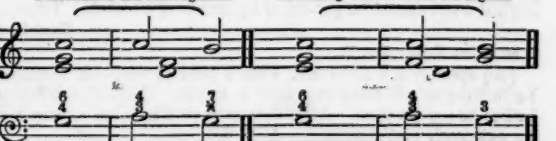
Substitution and Prolongation. Movement of the Bass upon the resolution.



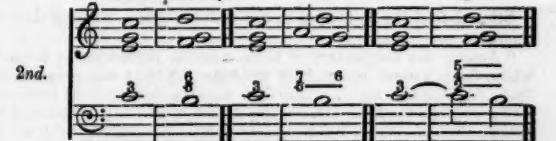
Natural Harmony. Substitution. Prolongation.



Substitution and Prolongation. Ascending motion of the 4th degree.



Natural Harmony. Substitution. Prolongation.



Substitution and Prolongation. Ascending motion of the 4th degree.



(To be continued.)

Letters to Well-known Characters.

TO DR. ABRAHAM SILENT.

SIR,—Having some superb old wine, which I wish to sell, I thought that perhaps you would like a dozen or two. This wine formerly belonged to a nobleman, is over thirty years old, and such as cannot now be obtained at any price whatever. Should you care for further particulars, I shall give them with pleasure.—Believe me, Sir, yours, truly,

MUIR MULBERRY.

[Dr. Silent begs leave to say that there is no "perhaps," in the matter, and that he would like a dozen or two. With regard to Mr. Muir Mulberry's remark that the wine in question cannot be obtained at any price, Dr. Silent has only to observe that he has no intention of offering money for it. Dr. Silent does not care for further particulars. All he cares for is the wine.—A. S. S.]

TO D. PETERS, Esq.

DEAR PETERS,—(Are you still at Tadcaster?) I enclose you Horace Mayhew's last:—

Horace Mayhew's Last.

A SOUNDING BOARD.—Directors of the Royal Academy of Music. I also enclose you Horace Mayhew's best:—

Horace Mayhew's Best.

HOW TO KILL TIME.—Shoot every day.

Add to these my own:

THEOLOGICAL DEGREES OF COMPARISON.

Positive, Monk; Comparative, Monkey; Superlative, Ritualist.

Yours, dear Peters, (as ever),

Punch.

85, Fleet Street, Dec. 1.

TO DWAIN AP'MUTTON, Esq.

DEAR AP'MUTTON.—The *Standard*, in its account of the Norwich Musical Festival, says, in reference to one of the evening Concerts:—

"The attendance was inconsiderable, particularly in the Patrons' gallery, which was accounted for by the rumour that the county families did not attend for fear of not being thought to be amongst the invited to Costessey Hall, where there was a ball."

And this is what the British Rural Swells mean by "patronising" music. They stay away from a capital performance (I am glad to read much praise of a new overture by my highly meritorious and also young friend, Mr. Arthur Sullivan) for fear that the rustics of the lesser sort should imagine that the bigger ones had not been asked to a ball given by the biggest. Truly, Art must be proud of such "patrons." Is it not almost time that the flunkified word should be got rid of by artists of all kinds? Thine,

Punch.

85, Fleet Street, Nov. 10.

[An apology is due to Mr. Punch (and is herewith tendered) for holding off the foregoing near a month. Inquiries, however, had to be set on foot. Also, Costessey Hall is called Cossey Hall by extremely east Anglians.—A. S. S.]

TO SAMUEL TOPER TABLE, Esq.

SIR,—I find the following in my commonplace, without date or reference:—

"Among the frequenters of these concerts there must be many to whom Spohr's music is especially welcome. A treat was prepared for them on Monday night, when that master's Quintet in G major, for string instruments, from Op. 33, was played with every refinement by Straus, Ries, H. Webb, Hann, and Daubert. The success achieved by this performance will ensure of it a repetition. Mendelssohn's Trio in D minor, another noticeable feature of the concert, was magnificently played by Arabella Goddard, Straus, and Daubert. A greater contrast with these two works could hardly be furnished than by Haydn's Quartet, No. 3, in C major, Op. 33. Arabella Goddard, as solo pianist, astonished her hearers by her perfect execution of Dusek's sonata in F minor, entitled *L'Invocation*. This work is one which demands the highest proficiency in an executant, and could not find a better exponent than the Queen of Pianists. The sonata was given with that rare certainty and precision which Arabella Goddard possesses in an eminent degree. This lady has frequently undertaken the performance of great compositions, whose difficulty would cause many to avoid attempting

them, and in no instance has more completely conquered every obstacle, or rendered more thorough justice to a composer among the greatest of past days. The vocalist was Cummings, who, in "Adelaide," was accompanied (an advantage to any singer) by Benedict, whose "Lullaby" from *The Lily of Killarney* was the other song. While the programmes are so interesting and well selected the public will be more than ever constant in their support.

Can you tell me to what concert it alludes and where it took place? By so doing you will oblige, yours faithfully,

THOMAS ADDER.

[May be a Monday Popular Concert, but of what date (Mr. Table being absent), to decide is not in the power of A. S. S.]

TO D. PETERS, Esq.

SIR,—Pray accept my last contribution to *Fun*:—

SIGNS OF THE TIMES.

ANOTHER Summer's dead. Alas! another Autumn's dying.
And many a sign is seen, that tells how fast the months are flying.
The sleepy sun looks sullen from behind his dusky shroud,
And all things lie enveloped in a soul-depressing cloud:
The lamps are lighted early, the air is raw and chill,
The brown leaves whisper sadly, as they struggle down the hill;
But the sign which tells most surely that the year is growing old
Is that my morning sponge-bath is becoming very cold—

and thereby, put under a pressing obligation, yours admiringly,
Judd and Glass Phoenix Works. THEOPHILUS YELLOW (M.D.)

[Dr. Yellow is put under a pressing obligation, which it is to be hoped may not be so heavy as to crush him.—A. S. S.]

TO THE PATRIARCH AP'MUTTON.

PATRIARCH,—"Jam Satis" may be smothered after such a performance of the *Lobgesang* as that of last night; and if he don't want to hear it every day until he is dead, (and even then) he has no soul (or even ears). I am glad to know that the Sacred Harmonic Society will give Benedict's charming *Legend of St. Cecilia*—probably, early in the new year. He has been spoken to about it, and all is settled. I will send Mr. D. Peters a slip of the Society's report (to the King and Beard) if he likes; and am yours (O, Patriarch!) always,

OTTO BEARD.

Ilminster, Saturday, Nov. 24.

TO DR. ABRAHAM SILENT.

MY DEAR ABRAHAM (Is Silent really your name?)—I find your ***e a great deal too good for the *** and sent it to the *** * * * * * What's-his-name was clamouring for what he calls * * * * * and demanded, above all, some account of the *** Habet.

I shall paraphrase the *** for the ***. Game pie is not good if you mix German, Spanish, and French wines with it. Till Saturday.

Here is the proof. I have told *** that you will add what is necessary. The * * contained no notice of the * * * ; so I was forced to generalize, and attack Tom Taylor.—Yours,
Earl and Shoulder, Nov. 26. SHAVER SILVER.

[Mr. Shaver Silver must have been non compos when he scratched out the foregoing.—A. S. S.]

TO SHIRLEY BROOKS, Esq.

SIR,—People who are fond of knowing what goes on behind the scenes of a theatre may be pleased to learn of a curious practice that seems to have sprung up within the last few years. The dramatist whose work is announced for production on a particular occasion receives two or three days beforehand an exceedingly polite letter, the writer of which expresses a desire to witness the performance of the piece on the first night, and a hope that the dramatist will favour him with an order. To facilitate the grant of this request he encloses an envelope inscribed with his own address, and adorned with the proper postal stamp. Now the singular feature in the kind of epistle to which I refer is this:—that the writer is not only entirely unknown to the dramatist, but that he writes in the character of an utter stranger, and does not even state a reason for his application. He is no impostor or flatterer, and in most cases the respectability of his address prevents the supposition that he is a volunteer claqueur. He does not call himself a friend to the drama, or to any member of the dramatist's family, or an admirer of the dramatist's talent. Nay, to avoid the slightest suspicion of simulated friendship, he begins with a plain "Sir," undecorated by "dear," with or without "my." A wish to see the piece

on the first night of performance is the only alleged ground of his request. If the dramatist, thinking that it is as well to have an extra friend (even an unknown one) in the house, fulfils the wish of the courteous stranger, he will, if the latter is a gentleman of more than ordinary courtesy, receive a second letter expressing feelings of gratitude. But this is by no means a matter of course. I am told that actors are in the habit of receiving letters of precisely the same kind as that which I have described, that the name of the applicants is "legion," and that these commonly appear to be persons of respectability and opulence. If any profound thinker can discover or even conjecture the motive which induces a person to believe that an utter stranger will confer an obligation upon him without any apparent cause for so doing and practically to express that belief in writing, he will, in my opinion, have solved or approached the solution of a very singular social problem.—Your obedient servant,
P. M. G.

[Authors and actors should stick wafers on their foreheads, like the author of *Bertram, Melmoth the Wanderer, and Woman, or Pour et Contre*. There is no other remedy. Lord Byron, when a committee-man of Drury Lane Theatre, sat up all night to read *Bertram*; and Lord Lytton, when plain Mr. E. L. Bulwer, said, "the magnificent romance of *Melmoth the Wanderer*;" nevertheless, *Woman, or Pour et Contre* is the masterpiece of the clergyman Mathurin. Also he wrote *De Courci*.—A. S. S.]

TO LORD LONG.

GOOD LORD.—On Friday last the Sacred Harmonic Society gave a very fine performance of Beethoven's (so-called) service—(? Mass) in C, and Mendelssohn's *Lobgesang*. During the latter no one appeared to be "bored" still less did any one "bolt." This with (out) deference to Mr. Jam Satis, who, whatever he may pretend to know about pictures or the drama, cannot, after the sorry exhibition he has made of himself, be accepted as an authority in music. Mesdames Leminen—Sherington, Julia Elton, and Sydney Smith, with Messrs. C. Lyall and L. Thomas sustained the principal parts with credit to themselves, and satisfaction to their hearers; especial praise being due to Mr. Lyall, who at a moment's notice undertook the tenor music in Mendelssohn's *Hymn of Praise*, which he sang throughout most artistically, and if his physical means were only equal to his ability as a musician, Mr. Lyall would very soon have little or anything, to be desired. Band and chorus under the potent sway of Mr. Costa's baton went well, and taken altogether, I think the performance of Mendelssohn's marvellously beautiful *Sinfonia Cantata* was the best ever heard in London.

Mozart's *Requiem*, and Handel's *Dettingen "Te Deum"* are announced for Friday, December 7th.

DRINKWATER HARD.

TO PERCIVAL LEIGH, Esq.

Sir,—Mendelssohn's majestic *Hymn of Praise* occupied the first part of the programme at Mr. Hallé's fourth concert, at the Manchester Free Trade Hall. The principal vocalists were Miss Edmonds, Mrs. Warren and Mr. Sims Reeves. Mendelssohn's *Symphonic Cantata* is an immense favourite with all lovers of choral music. The grandeur and breadth of its choruses elaborately entwined with gorgeous instrumentation and delicate hues of tender expression fills the listener with wonder. The solemn peal of the Trombones, which begin the opening movement of the symphony, proclaims to the attentive listener that melody is near, while the responsive burst of string and wood instruments fairly launch the imagination in a world of harmonies, where, divine strains of music swell and ebb, soothe and cheer, whispering in tuneful accents glad notes that ennoble the dejected spirit and abstract from the troubled mind the pains of mortal woes. The rapid utterances of Violins hurl the impulsive feelings on a lake of consolation, where, the soft and mild lays of Clarinet, Oboe and Flute lull the dreamer with ethereal melodies. The Andante—a true Mendelssohnian fancy in which, the author poured out the refined feelings of his nature; this happy creation of Mendelssohn's fertile brain will always invoke a charm that human nature cannot resist. The devotional character of the *Adagio Religioso*, is the outpouring of a pure and thoughtful soul when in the act of rendering homage and adoration to our divine Creator, a calm resignation steals over the mind while under its noble influence, the heart throbs with holy aspirations, the divine flame ascends higher and higher until the feelings exclaim with the choral voices "All men, all things, all that has life and breath sing to the Lord." The great difficulties of the choruses, especially, "The night is departing" were ably surmounted by C. Hallé's choristers. The band played the introductory symphony and the orchestral accompaniments to perfection. Miss Edmonds sang the music apportioned to her, including "O had I Jubals lyre" with admirable precision. She mars at times the beauty of her voice by forcing her notes, which as a tendency to make her singing sound some little harsh and unpleasant. Handel's song, also

his Coronation Anthem, and "Zadock the Priest" fairly won the sympathies of this large audience. There was a demand for both pieces, but only the song was complied to, which is the first encore gained by unreasonable taste this season. Mr. Sims Reeves was in most excellent singing trim, his pathos and declamation—which is unapproachable—was never displayed to more advantage, his utterance of "Watchman will the night soon pass" is one of those occurrences that mark an epoch in the musical lovers mind, here the great Tenor's extraordinary fervour makes an indelible impression. He also sang his usual taste and poetical expression the *Rec. and Air "Lord, in youth's eager years"* from Gideon Horsley, an oratorio, which if the above be a fair specimen of its beauties is worthy of being heard by Englishmen; a tenor solo and chorus *O Salutaris, "Gounod,"* a piece of writing in Gounod's peculiar style. The choir also sang with organ accompaniment *Ave verum "Mozart."* The band played the *Overture to Joseph and his Brethren "Mehul"* and the concert concluded with Beethoven's grand "*Hallelujah*" chorus. Mr. Hallé's classical baton was the life and soul of this grand musical ceremony.

Edgeley, Stockport, Nov. 21.

THOMAS BOOTH BIRCH.

[There, O "Jam Satis!"—"Hurl!" thy "impulsive feelings on a lake of consolation," and read Godwin's *Essay on Sepulchres*. Otherwise T. Booth Birch shall again be let loose at you. In which case, *cave canem*.—A. S. S.]

TO HANSOM CAB, Esq.

DEAR HANSOM CAB,—In future communications pray sign yourself "Slow-coach," or "Tilbury Nogo;" either of which would be more appropriate. Dr. Silent has already answered your question, and I need not defend the accuracy or the morals of the lady whose name you *somewhat* unnecessarily bring in (I say nothing of the one to whom you quite unnecessarily allude in your postscript), because she is quite able to take care of herself. What, my friend, are there no such things as misprints? Are not you yourself—oh! slow-coach, and model of accuracy—in your own letter made to spell "Symphony" with three y's? Shall we, therefore, take down our Johnsons and incontinently correspond? No, good slow-coach, buy a Schumann Thematic Catalogue and study it in silence for a few years; or, better still, as you date from the Land's End, take one more step to the west and get for ever out of the reach of pens, ink, paper, and yours truly,
Nov. 29.

G. G.

[The foregoing appositely tart reply has reference to Hansom Cab's letter about Schumann's Symphony in D flat.]

LEIPZIG.—Herr Röntgen will not accept the offer lately made him from St. Petersburg, but continue here as usual.—Riedel's Association performed Beethoven's grand *Missa Solemnis* on the 23rd November.—At the third Euterpe Concert, the programme comprised the *Overture to Die Vestalin*, Spontini; Violin Concerto, Mendelssohn; Two Songs for mixed Chorus ("Südober Nord" and "Das Schifflein"), R. Schumann; B flat minor Etude, Paganini; and "Anacron oder Amor auf der Flucht," Cherubini. The violin part was confided to Herr Auer from Hamburg, while the solos in Cherubini's works were sung by Mdle. Blazek and Herr Rebling.—The fifth Gewandhaus Concert afforded the public an opportunity of hearing Lachner's Second Suite (E minor); *Overture to Iphigenia in Aulis*, Gluck; Pianoforte Pieces (Herr Keinecke); Beethoven's Concerto, No. 1 (C major); and Solo Pieces by Rameau, Couperin, and Kirnberger. Madame Ruder-dorff sang Bandegger's "Save me, O God!" a *Scena* and *Aria* by Mozart; and the *Aria*, "O holder Schlaf," from Handel's *Semele*.—Herr Gustav Schmidt, the composer of the operas, *Prinz Eugen* and *La Reole*, will celebrate the 25th anniversary of his conductorship on the 2nd inst.

VIENNA.—The "Festliedertafel," or Grand Extra Performance, as it may be termed, of the Association for Male Voices, attracted a most numerous and fashionable audience, a short time since, to the Sophien-Saal. The whole affair was under the direction of Herr Weinwurm, and went off with great *éclat*. The Schiller Association, also, have given their annual performance, at which Herr Carl Haslinger's grand *Cantata, Die Glocke*, was performed. It had already been executed once before in Vienna and met with a favourable reception. It is, however, rather a long-winded affair.

FRANKFURT-ON-THE-MAINE.—At the third Museum Concert, the band performed: C major Symphony, Haydn; Entr'acte to *Rosamunde*, Franz Schubert; and *Overture to Abu Hassan*, Cherubini. Mad. Clara Schumann played Schumann's A minor Concerto together with some smaller pianoforte pieces; and Herr Hett sang some songs by Schubert and Schumann.

To the Editor of the MUSICAL WORLD.
LYRICAL ACTORS.

"Give me leave
To speak my mind."—SHAKESPEARE.

SIR.—A good deal of inconsistency is shewn by the advocates of operatic performances in that, while strongly contesting the right of the lyric drama to rank on an equality with that which, for comparison's sake, if for no other reason, may be called the national drama, they endeavour to excuse the absence of dramatic accessories and observances on the lyric stage, because the music being the chief, if not the sole attraction, to an operatic audience, it is immaterial whether the dramatic accessories and observances be presented or not. The reply to this view of the matter is obvious. If to hear music be the sole purpose for which people go to the opera, scenic accompaniments are clearly superfluous, and operas might just as well be given in the manner of orations, without scenery, costume and appropriate action. Managers evidently go to a great deal of needless expense in getting up these great works, which we are assured can be produced only by a combination of many great qualities, and are properly regarded as emanations of genius. And in this opinion I have no hesitation in confessing my full concurrence. A great original composer must of necessity be a poet in the true sense, just as a great painter, sculptor, or architect must be a poet. But there is all the more reason for giving every facility to the composer for communicating his poetical ideas to the common mind. If over a great picture representing some strong historical episode, some engrossing domestic incident, some wild and beautiful scene drawn from the imagination, a curtain be constantly hung, so that you cannot see more than an isolated portion, even although it may be the central and principal portion, there will be considerable difficulty in comprehending the real meaning of the picture. So also if all the members of a group of statuary were veiled save only the foremost figure, the sculptor would have but scant justice done him, and the portico of a palace or a cathedral is not usually regarded in preference to the whole building. Further, in reading a play, although the chief person of the drama necessarily occupies the attention principally, I do not think it even exceptionally the practice to single out the passages relating to the hero, and ignore the rest. But it is precisely this outrage on art which is constantly committed by operatic performers. They appear to have no conception whatever of the unity of meaning intended by the composer to be conveyed to an audience. There is no breadth in their performances, no quality of cohesion in the elements of which they are a part. They ignore altogether the discipline necessary to produce a really great effect, and the simple reason, I am told, for this art-heresy is, that if they permit themselves to be only part of a whole, they fail to secure the plauditory recognition, without which it would appear they cannot go through the business of their art. I admit that the public taste is so bad, owing to the public's being habituated to this pernicious practice, that, perhaps, the complete renunciation of the vice of always gazing at the audience, always getting near the footlights, always treating with contempt the people on the stage, would, perhaps, occasion surprise instead of satisfaction. But surely it is the business of artists to reform their art when its defects are pointed out to them. The very characteristic of modern art is a disposition to conform to a natural standard; to abandon mannerism, tradition, and conventionality, and to come as near reality as mere externals at least permit. To some extent the regular stage has recognized this principle of reformation. It is far from being reformed altogether; it is, indeed, still a great way behind the sister arts; but yet there is a movement in the right direction. The lyric stage, on the contrary, exhibits in England no disposition whatever to acknowledge the necessity of this improvement; and this is the more to be regretted inasmuch as the taste for the lyric drama must always be an acquired one, and therefore the abstract irrationality of the principle upon which operatic performances are based, ought to be concealed as much as possible by perfect truth in detail, for the irrationality only strikes one at the outset. Let it be admitted that rhythmical articulation, is to be the mode in which language is conveyed from one person to another, and the absurdity will not be palpable after the first few minutes, if only there be consistency in all the details. There was once a palace built of ice, perfect in its proportion and correct in architectural features. No doubt the first impression upon the spectator was one of astonishment that a material so different from the ordinary, should have been selected by the builder; but, after a time, he would be very likely to look at the structure, and estimate it by the standard of comparison applied to other edifices. But, indeed, there are much more familiar and frequent illustrations of this absence of what would seem to be an essential condition in art. For instance, the production of pictures in black and white. We are in the habit of admiring beautiful engravings or photographs without even remembering that they are wanting in colour, and that if judged by the canons of absolute correctness they are untrue. There are skies, trees, water, drapery, flesh, all

hues, all lacking one of the most delightful qualities with which nature has gifted creation. And yet we derive pleasure from colourless pictures, notwithstanding their unreality, for the simple reason that though absolutely incorrect in one broad particular they are strictly true in all the rest. But if, besides being wanting in colour, an engraving represent deformity, be defective in perspective, wanting in harmony of composition, or feeble in general execution, or if even there should be no fault in all these matters, but that the mechanical process of printing should have been ill-managed as to produce a blurred, smeared impression—then you would be quite justified in the expression of disappointment. And it is at this point I take exception to the general performance of the lyric drama. I do not urge the absurdity of the characters singing where they should speak, but I do very strongly insist upon the great wrong done both to art in the abstract, and to those great geniuses whose ideas are spoiled in expressing them, when the whole representation of an opera is one sustained violation of probability. When the hero stalks into the middle of the stage, and seems conscious of nothing but the pleasure of hearing his own voice; when the heroine, who is supposed to be an unspoiled child of nature, struts about the very impersonation of insufferable coquetry; when the buffo is lumbering and wearisome, the villain gawky and bashful, the heavy man only stupid, and all the rest of the characters intent, as it would seem, in getting in each other's way, and apparently glad to escape off the stage—when, I say, all this, and much more of the same kind, of dramatic solecism occurs, it requires a good deal either of patience or indifference to tolerate it, however good the singing may be. As for myself, on these occasions I find relief in the enjoyment afforded by the instrumental part of the performance, and I wish devoutly that the excellence of the orchestra represented that of the other portions of the entertainment. I am ready to admit that operatic singers err less by design than in consequence of the habit into which they have allowed themselves to fall of doing things in an irrational way, because it is the rule so to do them. A precisely similar feeling actuates ordinary actors, though perhaps in a less degree, and with this difference, that ordinary actors are more amenable to the remonstrances of criticism, which it would be the reverse of true to say of lyric actors, who are curiously intolerant of all control, and resentful of any criticism which does not accord to them unqualified praise.—I am, yours &c. BASHI BAZOOK.

To D. Peters, Esq.

LEMBURG.—*L'Africaine* has at length been produced. All the places for the first three performances were taken a long time in advance.

WARSAW.—The following artists are engaged this season for Italian opera: Signore Trebelli, Vanzini, Giavaunoni; Signori Alessandro Bettini, Zacchi, Rosi, and Ciampi.

LOUISVILLE.—(Kentucky).—There was a grand gathering last month of forty Vocal Associations for Male Voices at a monster festival, which lasted three days.

HEIDELBERG.—A School of Music, on the model of those in Leipzig, Berlin, and Dresden, is to be established here, under the direction of Herr Sutter.

HANOVER.—The members of the Royal Band will give a series of eight Subscription Concerts during the course of the winter.

WIESBADEN.—The Intendant of the Theatre Royal has announced six Subscription Concerts, at which, in contradistinction to the displays of frivolous virtuosity forming the staple attraction at the concerts got up by the directors of the *Kurhaus*, classical works alone will constitute the programme. Herr Jahn has been selected as conductor, and the following works will be played at the first concert: Part First. "Pascaglia," J. S. Bach (scored by H. Esser); Recitative and Aria from *Rinaldo*, Handel (scored by Meyerbeer); Overture to *Ali Baba*, Cherubini; Serenade for five Female Voices, F. Schubert; Prelude to *Die Meistersinger von Nürnberg*, R. Wagner. Part Second. Sinfonie in G major (6), J. Haydn.

CASSEL.—Gounod's *Faust* is in preparation.

BASLE.—At the third Trio Soirée of Herren Hans von Bülow, Abel, and Kahnt, among the pieces performed were Beethoven's Sonata, Op. 102, No. 1; Raff's Trio, Op. 112; and Kiel's E flat major Trio, Op. 24.

NAPLES.—The members of the Royal College of Music have addressed the Italian Government begging the latter to give them the original score of the *Stabat Mater* of Pergolesi, who, as is well known, was a Neapolitan by birth. This celebrated work was one of his last and was written for the Congregation of the Holy Ghost. He received about 100 francs for it. A part of the money went to defray the expenses of his burial, for the poor artist died shortly afterwards. At present the MS. is in the possession of the Benedictine Monks of Monte Cassino, whose order has been dissolved.

NEW YORK.—*L'Africaine* is to be given here this winter, as well as in Charlestown, Augusta, and Savannah.

TO THE EDITOR.

SIR,—I beg to enclose paragraph from yesterday's *Manchester Courier*, in hope that a corner may be found for it in the *Musical World*.—I am, yours obediently,
FRED. W. JARDINE.

P.S.—And if that corner could be on same page with one of Thomas Booth Birch's charming letters, how great would be my obligation!—

OPENING OF A NEW ORGAN.—On Saturday afternoon, a new organ, built by Mr. Jardine, of this city, for the concert room of Henshaw's Blind Asylum, was opened by B. St. J. B. Joule, Esq. Among the pieces played by Mr. Joule were—Offertoire (No. 4) Lefebvre-Wély, "Most beautiful appear" (*Creation*), Haydn; "Sketch," MS. (No. 2), Dixon; "Adeste fideles," with variations, Adams; and the *Andante* from Mozart's quintet in C minor (No. 1). The choir of the Blind Asylum sang several pieces by Handel, Haydn, &c., Mr. Joule accompanying the solos, and Mr. Harrison, the organist and teacher at the institution, accompanying the choruses. The organ, which has been constructed under the superintendence of Mr. Joule, is in every respect a very superior instrument, and though of necessity comparatively small, has been specially designed with a view not only of being used as an effective auxiliary to the concerts, but as a means of giving the pupils as good an opportunity as possible of acquiring an acquaintance with the proper treatment of a complete organ. It has three manuals of full compass, and two stops on the pedals. The following is the list of stops:

GRANT ORGAN, CC TO F.

Open diapason	8 feet.	Principal	4 feet.
Stopped diapason	8 feet.	Fifteenth	2 feet.

CHOIR ORGAN, CC TO F.

Dulciana	8 feet.	Flageolet	2 feet.
Lieblich Gedacht	8 feet.	Clarinet	8 feet.
Clear flute	4 feet.		

SWELL ORGAN, CC TO F.

Bourdon	16 feet.	Gemshorn	4 feet.
Spitz-Röte	8 feet.	Fifteenth	2 feet.
Gedacht	8 feet.	Oboe	8 feet.

PEDAL ORGAN, CCC TO E.

Grand Bourdon	16 feet.	Violoncello	8 feet.
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ACCESSORY STOPS.

Swell to Great.	Great to Pedals.
Choir to Great.	Choir to Pedals.
Swell to Pedals.	

Four Composition Pedals.

The organ is constructed throughout on the Abbé Vogler's simplification system, and is tuned to equal temperament. Mr. Jardine is also rebuilding the old organ, and converting it into a C organ. It will be erected in another part of the asylum, for the practice of the junior pupils.

HOUNSLOW.—A concert was given in the Town-hall on Tuesday, under the patronage of the nobility, clergy, and gentry of the neighbourhood. The singers were Miss Eyles and Mr. Wilbye Cooper; and, by permission of Col. Thompson and officers of the 14th Hussars, the regimental band attended under the direction of Mr. A. G. Crowe, their bandmaster. Mr. J. G. Calcott accompanied at the piano. Miss Eyles sang a song by Mr. Hullah, an old ballad of the elder Linleys, "My Annie," and a couple of duets by Balfe and Verdi, with Mr. W. Cooper, and pleased everybody. Mr. Cooper gave a song by Bishop, one by Verdi, and Beethoven's "Adelaide," in which he was well accompanied. Mr. Calcott played Mendelssohn's "Rondo Capriccioso." The band opened the concert with the overture to *Martha*, and displayed the solo abilities of Messrs. Filer, Lee, C. Balden, Smith, and E. Heffernan, in an operatic selection, and also in the "Miserere" from the *Travatore*, in which the solos from the oboe and tenor, by Messrs. Drake and Filer, were conspicuous. The chorus proved what pains had been taken with them, under the direction of Mr. A. G. Crowe. Two new pieces by Mr. Crowe were performed by the band with brilliant effect and encored—"The Hebe Waltz," a charming set, worthy of any waltz composer, and "The Nimrod Galop," which closed the concert. The whole affair was a great success.
—BASIL BAZOOK.

DEATH OF SERVAIS, THE VIOLONCELLIST.—Servais, the celebrated player on the violoncello and composer for the instrument, died on Monday last at Hal, three leagues from Brussels, where he had a handsome estate. He was in the sixtieth year of his age.

TO THE EDITOR.

DEAR MR. EDITOR.—I made my first acquaintance with Mr. W. Sterndale Bennett's music at Mr. C. Halle's fifth concert in the Free Trade Hall, Manchester, Nov. 22nd, and I must confess that my expectations were most agreeably surprised. The name of the great English composer always fell sweetly on my ears, I loved him in a musical sense, and why? I cannot say unless it germinated from reading the kind and generous remarks which, you have recorded about him and his musical works in the pages of the *Musical World*. If I loved him, I now adore him, after listening to the *Capriccio*—in E—Op. 22—a Pianoforte piece with Orchestral accompaniments and which, was beautifully rendered by Mr. C. Halle and his talented Orchestra. This work alone would proclaim Mr. Bennett a consummate musician, in fact, I am of the opinion, which I unhesitatingly declare—with all due respect to other masters—that England owns the greatest classical composer now living. I can fully understand the friendly love, yes, I may say brotherly regard with which Mendelssohn honoured England's great composer; there was a kindred feeling existed between the two noble-men of intellect which, their work illustrates; the pathetic earnestness of Mendelssohn and the exquisite tenderness of Bennett characterize their individuality; their souls have no sympathy with things vulgar, their ideas breathe a refinement which it seems impossible to exceed. The time is drawing nigh when Mr. W. S. Bennett's musical works will reap the honours they so richly merit, namely, the undying regard of his fellow-countrymen. The performance of Beethoven's A major symphony No. 7, was a great event in my musical history. The Emperor of the Orchestra knew all the localities in the world of sound. I am sure there can be nothing prettier in a musical view than the Allegretto of this symphony in all the realms of music. The charming beauties of the Scherzo are verily irresistible. Mr. Halle played the grand Sonata-Pianoforte—in C op. 53, Beethoven in grand style. Mr. Halle played this great work of art from memory and, he most certainly felt inspired with Beethoven's sublime ideas, for he nobly enchanted the audience, there was a breathless silence reigned around while they listened to his spell bound touch. Mr. Halle seems to know Beethoven's works by heart and he scatters their beauties amongst his listeners while they affect his own emotions. Mr. Halle is a worthy disciple of Beethoven's and well deserves the high intellectual honours which his genius has acquired. The Band played the romantic overture "Der Freyschütz," Weber, "Anacreon" Cherubini, "Scene de Bal" from Symphonie Fantastique—for the first time here—Brioz, and "Mirella" Gounod. Cherubini's prelude is a fine specimen of orchestral writing, this learned master's works are worthy of being better known in England. The "Scene de Bal" is so much fantastique to become a "joy for ever." Madame Sinico was the Solo vocalist on this occasion and, she maintained the reputation which her extraordinary talents have acquired. She sang with favour and excellent taste the grand scena "Infelice" Mendelssohn, "Mi tradi quell'alma ingrata!" (Don Giovanni) Mozart, "Vien un giovin di bel taglio" (Der Freyschütz) Weber, and "Ah forse è lui che l'anima" (Traviata) Verdi. In the last of these airs she received an undeciable encore when she returned and sang the charming old ballad "Come in thro' the rye."—Truly yours,
Nov. 28. 66
THOMAS BOOTH BIRCH.

LIVERPOOL.—The eleventh subscription concert of the Liverpool Philharmonic Society, was given last evening in presence of a large and fashionable audience. The overture with which the concert opened, Rossini's *Ceneriolo*, was played with admirable precision. The orchestra deserves cordial thanks for introducing the too rarely heard symphony (No. 4 in B flat) by Haydn. Mdlle. Sinico, charming in person and in talent, has now fairly established her name as one of the most excellent of our operatic artists. In the concert room her claim is equally strong; which was recognized in a marked manner on her appearance last evening. Her first air, from *Lucio*, "Alfin son tua," was sung with brilliancy and fluent execution. Equal praise is due to her singing of the song "La Nonna mia," from *Der Freischütz*. The duet of "Tosami a dir," from *Don Pasquale*, was given with good effect by Mdlle. Sinico and Mr. Hohler. The trio from *Roberto Devereux* went rather tamely; but that from *I Lombardi*, "Qual volutta," was sung with correctness in expression and time. Mr. Santley needs no commendation; on this as on every other occasion he proved himself a true artist. Hummel's recitative and air were excellent, while the impassioned fervour which he imparted to Donizetti's "O Lisbona," secured a unanimous encore. Mr. Tom Hohler had the first encore of the evening awarded to him in Balle's song "There's sunlight in heaven," which was generally well expressed. Herr Ernst Pauer played Schumann's lengthy and not very interesting concerto for the pianoforte. He was more liked in Mendelssohn's "Capriccio," in B minor. At the close of each performance he was loudly cheered.

MAYENCE.—Herr Esser has just published a new Suite (A minor, Op. 75).

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

251st CONCERT (FIFTH CONCERT OF THE NINTH SEASON).

The Director begs to announce that the remaining

MONDAY POPULAR CONCERTS

Will take place as follows, viz.:

Monday, December 10 1866.	Monday, February 11 1867.
Monday, January 14 1867.	Monday, " 18 "
Monday, " 21 "	Monday, " 25 "
Monday, " 28 "	Monday, March 4 "
Monday, February 4 "	Monday, " 11 "
	Monday, " 18 "

Morning Performances will be given on Saturdays: January 26th; February 2nd, 9th, 16th, 23rd; March 2nd, 9th—1867.

MONDAY EVENING, DECEMBER 3RD, 1866.

PART I.

QUARTET, in C minor, Op. 18, No. 4, for two Violins, Viola, and Violoncello—MM. WILHELM, L. RIES, HENRY BLAGROVE, and PIATTI. *Beethoven.*

SONG, "On a faded violet"—MR. SANTLEY. *Piatti.*

ABENLIED, for Violoncello, with Pianoforte Accompaniment—Signor PIATTI. *Schumann.*

SONG, "The Eri King"—MR. SANTLEY. *Schubert.*

SONATA, in E minor, for Pianoforte alone, No. 2 of Hallé's edition (first time at the Monday Popular Concerts)—MR. CHARLES HALLÉ. *Haydn.*

PART II.

TRIO, in D minor, for Pianoforte, Violin, and Violoncello (first time at the Monday Popular Concerts)—MR. CHARLES HALLÉ, HERR WILHELM, and Signor PIATTI. *Schumann.*

SONG, "If doughty deeds my lady please"—MR. SANTLEY. *Arthur Sullivan.*

QUARTET, in D minor, Op. 76, No. 2, for two Violins, Viola, and Violoncello—MM. WILHELM, L. RIES, H. BLAGROVE, and Signor PIATTI. *Haydn.*

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CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works.

CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven, and Mendelssohn.

CHAP. IV.—The intellectual rank of musical art.

CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based.

CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based.

CHAP. VII.—The influence of mental progress upon music.

The above work is a painstaking endeavour to elucidate the nature, scope, and position of the musical art. As the labour it involves is not that in connection with music calculated to be remunerative, whilst at the same time the influence of such works is to further the interests of musicians by tending to elevate their art in general estimation, the author thinks he can reasonably appeal to them for the means of insuring safe publication. A few more promises to purchase being necessary to guarantee the expenses of publication, all who may be willing to support the work are solicited to communicate with the Author.

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NOTICE.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co. 244, Regent Street.

TO CORRESPONDENTS.

DRINKWATER HARD.—If Mr. Hard will send his address, the analysis shall be forwarded at once. Said address has been mislaid.

NEMO NIMMO.—Madame Gassier died not at Milan, as stated in the *Athenæum*, *Pall Mall Gazette*, and other papers, but at her husband's residence at Madrid. (See *Musical World*).

JEAMES.—Should seek elsewhere for an illustration.

POCO FA.—Mozart's *Divertimento* in D, for string quartet and two horns was composed about 1779. Otto Jahn says (vol. I., page 588), "Vielleicht um 1779 oder 1780 componirt."

FUDGE.—Fudge.

The Musical World.

LONDON, SATURDAY, DECEMBER 1, 1866.

ALBERT LORTZING.

(Continued from page 750.)

[To Reger.]*

"Leipzig, the 6th March.

"I have just received your letter, and lose no time in answering it, firstly, because I have nothing to do this evening, and, secondly, because my indisposition renders me disinclined to go out or work; but the strongest motive of all is the earnest desire I feel to have a talk with you. Yes, dear Phillip, I am still in a lamentable state. I believe that the continued severity of the winter prevents me from getting better. I am going in Passion Week to Hamburg. I had, on account of my indisposition, abandoned the idea, but, come what will, I must go. Cornet has demonstrated very forcibly the necessity of my conducting in person, and, besides this, all concerned have behaved very handsomely towards me. They offer to defray my travelling expenses, and my hotel-bill, in addition to giving me twenty louis d'or for the opera (I usually obtain only twelve). Therefore, as God wills! I feel as though I were going to the place of execution; but it is no use grieving, so I will rouse myself up as much as I can.—I am glad to hear that the book of *Undine* found favour in the eyes of your official superiors. I must give you a sample of Herr Malz's naïveté: On returning from Hamburg, he called upon Dr. Sch**** at the box office. I happened to call at the same time. In the course of conversation, he began talking about me; said they were waiting for me in Hamburg, and asked whether I had already sent the opera to Frankfurt. To this question I answered affirmatively as regards the *libretto*. Thereupon he remarked that the score would probably soon follow. I replied, I must first see how it went in Hamburg. Pooch, he said, when a man like yourself, to whom we are indebted for so many beautiful things, writes a new opera, *every management is bound to give it*.—Dr. Sch**** hemmed, but did not say a word, and I was secretly pleased. I was glad that Malz and I met each other for the first time in Sch****'s presence, or else the individual in question might fancy I had given Malz a hint beforehand."

And now, my dear good Phillip, farewell. Many remembrances from all of us to yourself and family, and should Guhr be obstinately bent on leaving Frankfurt, send word instantly to your ALBERT LORTZING."

[To Düringer.]

"Leipzig, the 21st March, 1845.

"MY D— BR.!—Many thanks for your letter, which relieved me from a very disagreeable state of uncertainty." * * * * * At six o'clock in the morning of the 15th, my Wife presented me with a son, the whole affair coming off so quickly that neither surgeon nor midwife was present, so—as was the case once before—I was obliged to play the accoucheur, and acquitted myself very well. Mother and child are quite well. So your good Wife is getting so stout, is she? Perhaps she will be delivered of the cares which your business duties have occasioned you. But, joking aside, I trust she will have as good a time of it as my Wife had, for she may then congratulate herself, and we, too, may congratulate her.—That your good Mother is about to leave for her last home grieves me. I can see the old lady before me now. Well, God's will be done. My Mother is again all right, and appears to have found a great source of amusement in the society of the little stranger. * * * * *

Thanks for your friendly words of comfort; I shall not feel at my ease, however, until I am quite sure as regards the Future. It will at any rate, be a triumph for me to be able to say that Dr. Sch****

* The letters written simultaneously to Reger and myself are frequently the same in substance, though the words may be different. I supplement the ones with the others, cutting out from one what I leave in another, according as the context in the one struck me as more interesting and frequent than that in the other.

† Then co-manager of the Frankfurt Theatre.

discharged me, just as Ringelhardt took a pride in telling people he had received notice, and I flatter myself the event will make a stir in Leipsic. The band, who have taken a great affection for me, already regard me as their sole *Capellmeister*, as it is well known and definitively settled that R. leaves. The ballet, too, is to be discharged. If ever we perform an opera in which it ought to appear, it has nothing to put on, for there is nothing, and nothing is made. In a word, the system of cheese-paring is carried to its utmost limit. There reigns, too, among the company, a degree of excitement and dissatisfaction of which you have no idea. * * * * *

But I know who is going to bid you good-bye, for it is time for me to leave off. My family send a thousand remembrances; and I, half as many more. Yours,
ALBERT LORTZING.

[To Reger.]

"The 27th March.

"MY DEAR PHILIP,—You no doubt suppose me already on my way home, and assured of the success of my opera. But I am as unlucky in this as in many other things. On Sunday the 16th inst., I was all ready to get into the train, when I received a letter from Cornet announcing the postponement of the opera because Mühlendorfer was not ready. I still hoped that I should be able to start a week afterwards, when Düringer wrote to say that Mühlendorfer, having been prevented from painting by the cold, will not be ready under four weeks, so my trip is totally out of the question, for I cannot be absent during the Fair—the postponement will in so far be disadvantageous for the opera, because the latter will now be produced at a season when the Hamburg public do not go much to the theatre. Bad luck, nothing but bad luck!—what was the use of my buying a pair of large fur boots? * * * * *

I am curious about the changes here on the 1st May. It would be very disagreeable to my feelings should I be compelled to be absent, and my family had to gulp down the bitter pill.—Have you had to lay out a florin or two for wood this winter?—With me, it was something terrible; in fact, I have at present an exceedingly fine opportunity of spending money. Farewell, my dear Philip! fare better than now unfortunately can fare yours,
ALBERT LORTZING.

[To Düringer.]

"May, 1845.

* * * * *

Pokorny has written to me. He has taken a lease of the Theater an der Wien, and means to establish a grand opera there. He thinks that by engaging me he will give a lustre to his undertaking; I hope he will succeed; so, everyone who does not go to Vienna is a black-guard! For the present, however, I have not come to an agreement with him; but I shall do so all in good time; of that I have no doubt.

"On the last of April I returned from Hamburg. I will tell you at some future time about the performance of *Undine*; at present I will merely state that, on my entrance in the orchestra, the Hamburg public accorded me with a very friendly welcome, and the reception of the opera was most flattering.

"Well I allowed myself to be discharged by Dr. Sch****. For the onward world, this may furnish matter for all sorts of conjectures. For this place, I could not act otherwise, without furnishing him with weapons against myself, as the public are outrageous at my leaving.—The following reasons were given by Sch**** to the Corporation: He was obliged to alter the musical management; his band were dissatisfied with R., and I appeared incapable of performing the duties alone, as it would be too great a pull upon me; I bore marks of fatigue on my face. Poor devil that I am, it is true that since October I have suffered fearfully from gout, and have become quite thin from sleepless nights, but, despite all my agony, I have not obstructed business a minute, yet he seizes upon the fact as a reason for my dismissal. * * * * *

I depart from Leipsic, and who knows of what good that will be?

"Cornet has just written to say that they have already given *Undine* seven times, adding that the music is becoming more and more popular. Bon!—In my opinion, the opera, supposing the cast is at all good, must please. In Hamburg, *Undine* was a beginner, and both she and the Hugo were unpopular with the public. The third principal part was, on account of illness, undertaken by Mad. Cornet at three days' notice. She sang charmingly, but, as the wife of the manager, she also is not a favourite; in a word, but for Mühlendorfer's scenery (honour to whom honour is due) the opera would have passed over without receiving the slightest attention, despite the applause bestowed on the first act and the comic parts. On the other hand, I may adduce Magdeburg, where nothing was done for the getting up, and yet where the opera created a *furor*, being given five times in nine days. According, also, to the manager himself, Herr B****, it would have drawn five more full houses had not his season happened to be at an end. Something that never happened to me with any of my other operas happened with this one; I mean that, on hearing the music in Hamburg, I was myself astonished, for I had formed no conception of the effect of many of the

pieces.—I am far from wishing to deny that both the book and the music have their defects, but I am tolerably well informed of the quarters whence the ill-natured reports emanated.—The singers and musicians in Hamburg were very much pleased with the music.—But I have not undertaken the defence of my youngest child for the purpose of putting it out to be nursed by your Theatre. Heaven forbid! Wait! Wait till the autumn, for I hardly think that before then the opera can be given at a leading theatre, for such establishments are notoriously somewhat dilatory. The small theatres are very anxious after it.—I foresaw the success of *Sachs*, and you will recollect that I told Lachner what I thought.—Some weeks since there was a fine to-do here. A row every day in the theatre. It began with me. When I entered the orchestra for the first time after my Hamburg trip, I was received with enthusiasm; it was known that I was going to leave Leipsic. In the course of a few days, it was the turn of Sch**** and M****, but—there was no ovation; this gave rise to a deal of talking and speculating. People attribute, however, no merit to M****. They think he is to blame for all the * * * * * by which Sch**** has distinguished himself.—There is so much love here between the management and the company, that every single individual would like to be off to-morrow, if he could find an engagement anywhere else.—Scarcely did our singers and chorus-singers know that I was going as conductor to Vienna, when they all wanted to go with me. Was that the case formerly?—O, Ringelhardt is tremendously triumphant, and he is justified, for, with the exception of his intimate friends, Sch**** has confoundedly few defenders. How the opinion of the public of a place can change in ten months. Now, dear brother, I have kept the best to the last, namely, my congratulations on the birth of your *filia*. You see by this how modest I am. ALBERT LORTZING.

[To Reger.]

"Leipsic, the 25th June, 1845.

"MY D—Bn.!—Only a few words, and those not precisely very pleasant ones. Yesterday the long and ardently expected Messiah, Herr P****, arrived at last, and paid me a visit. His demeanour was, however, such that I felt inclined to believe that his object in calling was rather to *break off* than *conclude* the negotiations which he had evinced such great interest in beginning.—He thinks of giving 1200 florins, with a half benefit, the engagement to be for a year.—I wanted it for three years, because if it is only for one I cannot take my family, and he seemed to feel the force of my reason. He left with the assurance that in ten days he would let me know his decision. But this is merely an excuse, and I suspect some fresh piece of villainy. I know who is at the bottom of all this, P**** as a single man he can do it more cheaply than I can; he has got his friends to crack him up with P****, and, perhaps, has not forgotten to run me down. Herr P**** is, at all events, a weak-headed individual, and, in time, you will see that my surmises are correct. The disagreeable part of the business is that I have busied myself about this engagement alone (as anyone else would have done with such an invitation), and have neglected every other. For a time, I suppose, I shall have to stop at Leipsic, and subsist upon the product of my opuses; I thank my God I can do so. Present all your family remembrances from a man who is regularly out of luck, that man being yours,
ALBERT LORTZING.

[To the Same.]

"The 5th August.

* * * * *

I am now, therefore, a free man, and mean to profit by my freedom. In a few days, I shall start for Meinberg, near Pyrmont, and take mud baths for a month. It is true that, thank God, I am quite well at present, but I shudder when I remember last winter, and think that, since I can have it, a restorative process will do no harm. My good fortune is something tremendous. There was a wish to give me the direction of the Euterpe Concerts next winter; at the meeting held to discuss the subject, the proposer was, however, at once told that I had probably more than ten engagements, and that I would not stay a whole winter for a paltry gain of one hundred thalers; so the matter was allowed to drop and some one else elected. I wrote to Berlin and Darmstadt about six weeks ago, and (as a well-known operatic composer) received no answer from either place. What do you think of that? Formerly, when I was an unknown actor, I at least got replies saying, 'We regret very much, but circumstances, etc.'—My resources for next winter will, therefore, be: a concert, perhaps, got up on my return from the watering-place; conducting a few operas, at a cheap rate of remuneration, for Herr Beurer, the manager at Halle and Magdeburg; and—the sale of my *Undine*, who certainly goes off very lamely. The opera gained too little credit at Hamburg, and its success in Magdeburg is not imposing enough for the theatrical world. Should all these sources be dried up, I must of course dispose of my few things, but it is to be hoped I shall have found something before they are all gone. * * * * *

"The public here took a very affectionate leave of me; the last opera I conducted was *Der Wildshütz*—parenthetically remarked, an admirable performance, with no end of applause and calls—but I must say with Stalderle: 'wenn i nur was davon hatt!'

"St—r makes his *début* to-day in *Stradella*; he looks very well; is very sober; drinks no wine or beer; his first meeting with me produced a deep impression on him. He fancied that his appearance must be displeasing to me, but he misunderstands me—how can he help it?

"My non-theatrical friends here have presented me with a magnificent goblet. In a few days there is to be a festive meeting given by the company—would that the king were crowned and all were over.—The sky of Leipzig hangs heavily on me at present (as I have begun quoting Schiller, I may as well go on), and I really look forward with pleasure to my journey. * * * * * At the present moment, Petersburg and I are at daggers-drawn. They have given two of my operas there, and will not pay. * * * * * May God be with us all.—Yours,

ALBERT."

[To Düringer.]

"October, 1845.

"My D—Br. I—You say you imagine things are going badly with me, because I do not write; things are not going well with me, so much will I say; up to the present *datum*, here I am sitting high and dry, and, probably, shall continue to do so, unless some conductor or other goes to grass;—but things are not absolutely bad, for I and my family are not *starving*, and as long as a German composer—especially if he is of any renown—can say *that* of himself, he is to be envied, and must entertain a profound respect for his native land. The little sums I have still to receive come in but slowly, and now and then I am obliged to turn into silver a small bit of paper—gained in more prosperous times—and this distresses me; however it must be, for where could I have got without stealing? * * * * * On my return from the baths, the members of the company presented me at a formal banquet with a laurel wreath—every person, therefore, except myself, who has one—is a blackguard.—This makes me think of yours, that you dragged along with you when you left—those were times—ah, dear Brother! * * * * * I have not been to the Theatre here since the 30th July; it seems as though people would necessarily say to me: 'You have no business here'—and that they would be right!—notwithstanding that for twelve years I walked in and out as I liked—this is rather bitter, my dear Brother—rather bitter!—Very often, I do not go out for days together, and, when I do, it is only to divert my mind; otherwise there is nothing to attract me into the town, and, as a matter of course, I meet my former colleagues only very seldom and merely *en passant*. My youngest offspring is prospering magnificently. You now know as much as I do of the wretched story. To conclude, dear Brother, I return you my heartfelt thanks for having made me so exclusively the subject of your last letter; it *gratifies* one's feelings, even though it may not do any absolute good. Give our remembrances to all your family, and kill Lachner—whom I wish everything that is good—at the first opportunity. To the cry: 'Maximilian von Heldenstein, where art thou?' you will see instantly appear yours,

"ALBERT LORTZING."

[To Reger.]

"Leipzig, the 21st October, 1845.

"My D—PH. I—When a certain Posa says: 'Life after all is beautiful!' the good man had never been out of an engagement, or possessed private means, for, with every respect for the cuirassier in question, I frequently would give parts of this life for another. I never go to the Theatre; it seems as though I had no right there, or that the people might look at me with compassion and say: 'Poor devil! What! are you still loafing about without an engagement!' The members of the band and other persons, who used to address me by my title of 'Capellmeister' are now embarrassed when they speak to me. 'Ah, good day, Mr. —' they think the designation of *Capellmeister* belongs to me no longer, and are afraid of giving offence by calling me plain Mister as formerly. All these are *absurdities*, but they occasion all kinds of disagreeable reflections, and, therefore, it is well to avoid them. The Gewandhaus is the only place I visit, for the sake of at any rate hearing a little *music* now and then; but even there I am frequently subjected to a number of questions highly distasteful to my feelings.

"(H****s have, I am told, already published the eighth edition of the *Czaar*, and I have received forty louis d'or—in all!!)

"* * * * * And so I again take leave of you, doing so to talk to my Czaar, with the lofty feeling that your love will mention my name.—Yours,

ALBERT LORTZING."

(To be continued.)

The office of Organist to the Parish Church of St. Botolph Without, Aldgate, is announced to be vacant. Salary £40 per annum.

PARIS.

(From our own Correspondent.)

The opening of the *Athénée*, a new institution consecrated to music, literature, science, and charity, which took place in one of the houses of the Rue Scribe, not far from the site of the future Grand Opéra, on Wednesday the 21st, converted for the nonce into a temple, was an imposing ceremony. After all, the institution is revived, not founded—at least so the name would imply. The ancient *Athénée*, of the Rue Valois, as I am informed, after a long and glorious existence, fell into ruin and discredit. During the "big wars" of the Empire, under the Restoration, even as far as the first years of the reign of Louis Philippe, it was wont to cast an imperishable *eclat* on the achievements of the Arts and Sciences in the French capital. How it crumbled, fell away, and became a thing of the Past, I know not. It is well to think that so admirable an establishment has not been permitted to sink into oblivion. Twelve hundred persons assisted at the inaugural ceremony on Wednesday last, and many of the highest consequence in the various departments of the various arts. Among others were Auber, Felicien David, Edouard Thierry, Emile Perrin, Dumas the Younger, Dantan, Jules Simon, Guillaume Guizot, &c. The hall which is nearly circular in shape, is spacious and magnificent. At that part where the stage could be placed, the orchestra is erected, the seats of which rise gradually from the front, so that every eye can take in each movement of the conductor's bâton. There are two tiers of boxes. But no more at present of description, as I shall be better prepared on another occasion to set down the details more accurately.

The directors appear to have exerted themselves to the utmost to render the opening night of special *eclat*. The band and chorus were both splendid, and of the programme you may judge for yourself. Here it is:—Schiller march—Meyerbeer; "The departure" ("O hills and vales of pleasure"), four-part chorus—Mendelssohn; Introduction to *Motse*—Rossini; Fragment from *L'Enfant Prodigue*—Auber; concerto for violin, No. 8—Spohr; Aria, "Mi tradi quell' alma ingrata" (Don Giovanni)—Mozart; Chanson du Chamelier (*L'Enfant Prodigue*)—Auber; Grand Fugue for organ—Bach. Joseph Joachim, who came purposely from Hanover to play at the inaugurating concert of the *Athénée*, as well as to enter upon an engagement at the Popular Classical Concerts with M. Pasdeloup, was the feature of the performance, and his success was colossal. I have not time to enter fully into particulars, but may tell you that it was the universally expressed opinion that Spohr's concerto had never been more magnificently played.

I did not, unfortunately, occupy my stall at the Italiens on Saturday, when La Patti played Gilda in *Rigoletto*, the first time astounding effect. Much is expected from her in *Saffo*, about to be in Paris. I have heard enough, however, to convince me that it is one of Adelina's most superlative achievements; as, indeed, I always imagined it would be. What a pity Ronconi was not present to play the Jester. Mdle. Lagrua has appeared in *Norma*, but not with her directness. Mdle. Lagrua will not awaken any unpleasant comparisons in Pacini's opera.

M. Villaret has replaced Signor Naudin in the part of Vasco di Gama at the Grand Opéra, and once again Meyerbeer's opera begins to brighten up. There are differences of opinion about M. Villaret, but no one seems to think that Signor Naudin should be paid double his salary. It is now definitely settled that Verdi's *Don Carlos* shall be brought out on the 15th of January—or later.

MONTAGUE SHOOT.

Paris, Nov. 28.

MR. G. W. CUSINS has been appointed conductor of the Philharmonic Concerts, in lieu of Professor Sterndale Bennett, who has resigned the post which for eleven years he has held with such distinction.

THE MONDAY POPULAR CONCERTS IN SCOTLAND.—Mr. Arthur Chappell, with Madame Arabella Goddard, Herr Straus, Signor Piatti, and Mr. Santley, has given quartet concerts after the "Monday Popular" plan during the present week, at Edinburgh, Glasgow and Aberdeen. It is to be hoped that, circumstances permitting, Mr. Chappell may do for the country what he has long been doing for the capital.

MR. ALFRED MELLON'S CONCERTS.

The season—an unprecedentedly long one—was brought to a conclusion on Saturday evening with a performance for Mr. Mellon's benefit. The programme, shaped to suit many tastes, was unusually rich and varied, and the artists comprised all those vocal and instrumental favourites who, for the last few weeks, had been exhibiting their talents, under the "presidence" of Mr. Alfred Mellon, to the public. Enough of the performances to say that the important pieces were Beethoven's symphony in F, No. 8; Overture to *Son and Stranger* (Mendelssohn); Overture to *Jessonda* (Spohr); Concertino in E flat, for clarinet and orchestra (Weber), Mr. Maycock soloist; performances on pianoforte, violin, and double-bass by Mdlle. Mariot de Beauvoisin, Master Emile Sauret, and Signor Bottesini; and vocal pieces by Mdlle. Liebhart, Miss Emily Lonsdale, and Signor Foli.

In the course of the evening the following address was distributed throughout the house:—

"LADIES AND GENTLEMEN.—Having arrived at the ninety-sixth and last night of my present series of concerts, I embrace the opportunity of thanking you and the public generally for the liberal support and patronage with which I have been honoured. Your continued kindness has induced and emboldened me to undertake the production of a new Grand Christmas Pantomime in this theatre, which, I trust, will be found to equal, if not surpass, in splendour and magnificence the famed productions of past seasons. No effort of mine will be wanting to enhance the reputation this theatre enjoys for such a class of performance, and I hope that, should I succeed in producing the usual Christmas entertainment to your satisfaction, you will extend to me that favour I have hitherto been honoured in receiving. In acknowledging the kind and generous support I have for many years received at your hands, and by which I have been enabled at my sole risk and personal responsibility to carry on the concerts for the past six years, I trust I may be permitted to solicit an extension of your kind patronage to my new venture in theatrical management. Permit me, then, most respectfully, to bid you farewell, and to indulge the hope that I may anticipate the pleasure of a renewal of our acquaintance on Boxing-night, December 26th.

ALFRED MELLON."

"Theatre Royal, Covent Garden, November 24th, 1866."

The audience, a crowded and brilliant one, cheered Mr. Alfred Mellon lustily at the end.

—O—
MONDAY POPULAR CONCERTS.

(From the "Pall Mall Gazette.")

Without going into unnecessary ecstasies over the now well-known fact that classical chamber music may be heard at St. James's Hall, on certain Monday nights, at the rate of one shilling per head and upwards, we propose to give a short matter-of-fact account of the entertainment provided by Mr. Arthur Chappell, at the last three concerts of the new "Monday Popular" series—the 218th, 219th, and 220th since the foundation of what now may be regarded as a well-established institution. Each began with a composition in many respects noticeable. The *Divertimento* in D major of Mozart, for string quartet and two horns, at the first, and Beethoven's String Quintet in E flat, at the second, afforded the admirers of those great masters an opportunity of judging them through works but little familiar to the majority of amateurs. At the third we had the magnificent *Ottet* for string instruments, one of the most extraordinary productions of Mendelssohn's youthful genius. The *Divertimento* of Mozart is the first of three "*Seztetten*" ordinarily found associated with the *Musikalischer Spass* in F. Like the so-called "*Serenades*" of the period in which it was written, it consists of an unusual number of movements—an *adagio*, for instance, as well as an air with variations, and two minuets, the last of which has a couple of trios. Beethoven's celebrated *Septet* for wood and string instruments is planned very nearly after the same fashion. Every movement of the *divertimento* is strongly characterized by its author's fascinating individuality, though in all probability it was composed in haste, under a pressing want of money (a chronic disorder of Mozart's) for some forgotten occasion, and for a very trifling consideration. It was all the same, however, to the author of *Don Giovanni*, who could not but write well under any circumstances, and whose genius never failed him in melodious ideas. The combination of the two horns with the string quartet is the instrumental peculiarity of this *sestet*, as of the others belonging to the same series. Beethoven's quintet is interesting, both because it is one of his earliest attempts at chamber music (Op. 4), and because it exists in two other shapes—as a trio and

as an *ottet*. Imbued as it is with the manner of Mozart, it still affords many glimpses of the future Beethoven—more particularly in the minuet with two trios, and the animated *presto* which forms the *finale*. The *ottet*, familiar to amateurs of chamber music, has always been a favourite at the Monday Popular Concerts. The *scherzo* of this work, in a condensed form, is the same which now exists in the accepted version of Mendelssohn's first published orchestral symphony (the one C minor).

The *divertimento* and the quintet were played in admirable style, with Herr Straus as first violin and Signor Piatti as violoncellist. They had only been heard at the St. James's Hall once before; but they are likely to become very popular with the supporters of the Monday Popular Concerts. The *ottet* (two quartets for one) led by Herr Wilhelmj, was also a superlative performance. Two of Haydn's finest quartets, moreover, have been given, which, when we describe them as the quartet in D and the quartet in F, may still not be recognized, seeing that Haydn wrote many quartets in both keys.

In the way of pianoforte music the solo department has been worthily represented by Dussek's splendid sonata in F minor called *L'Invocation* (Op. 77)—his last work but one, and perhaps his best without exception. This sonata, it may be remembered, was played two seasons ago by Madme. Arabella Goddard, and with so much success that it was repeated four times in succession. Madme. Goddard has done more to make the public acquainted with works that, however genuine, had almost been consigned to oblivion than any pianist, or indeed any number of pianists whose names are recognized in the musical world. Dussek seems to be an especial favourite of hers, for on several occasions she has played not only the sonata under immediate consideration, but two of his best concertos (Nos. 6 and 12—in G minor and E flat major), his grand sonatas *Plus Ultra* and *Les Adieux à Clementi*, his Quintet in F minor, Trio in F major, and Quartet in E flat. It is distinctly to this lady that the revived love for the music of the old Bohemian master, a magnate in his day, is attributable. How Madme. Arabella Goddard plays *L'Invocation* we need not say; but we must say that if it was possible for her to play it better than in 1864 she did so the other night. To name one movement only, her performance of the solemn *adagio*—which sounded like organ-playing in the distance—was as impressive as anything we ever heard. It was listened to in breathless silence, and applauded enthusiastically at the end, as indeed was the case with each of the four movements. Madme. Goddard's solo display at the 219th concert was an interesting selection from two masters—Handel, who died in 1759, and Mendelssohn, who was born fifty years later; From Handel she took the great fugue in E minor (*suite de piéces*), from Mendelssohn the prelude and fugue in the same key—first of six included in his "Op. 35." These had caused so profound an impression early in the previous season that it was not surprising that they should be asked for again. That Mendelssohn could stand so near to Handel without suffering by the inevitable comparison astonished no one who is intimately acquainted with Mendelssohn's more scholastic works and especially with the marvellous productions of his early youth. Both masters, at any rate, were heard with delight, and Madme. Goddard, who plays fugues as she plays every other kind of music, was rapturously called forward at the conclusion of her very fine performance.

We have heard, moreover, at these concerts two of the noblest trios ever composed for piano, violin, and violoncello—Beethoven's in D, Op. 70, and Mendelssohn's in C minor (No. 2); and, in addition to these, one of the finest sonatas for piano and violoncello in existence—that in D by Mendelssohn, who only composed two, of which the sonata in D is the second, and decidedly the best. The Beethoven trio was played by Madme. Arabella Goddard, Herr Straus, and Signor Piatti; the Mendelssohn trio by Mr. Charles Hallé, Herr Wilhelmj, and Signor Piatti; the sonata by Madme. Goddard, and Signor Piatti—each in absolute perfection. The incomparable violoncellist—for no opinion is more unanimous than that which among connoisseurs, places Signor Piatti at the head of all players on the violoncello—has also charmed his audience with a graceful *notturno* in A minor, by his renowned compatriot, Viotti, the equally incomparable violinist and violin composer of his time. But a far better test of Signor Piatti's legitimate style, rich tone, refined phrasing, and wonderful command of the instrument was the sonata of Mendelssohn (just named) in which he was associated with Madme. Goddard. A more perfect performance than this, on

both hands could scarcely be imagined. About Herr Wilhelm—who, in a concerto by Paganini, created a strong impression as a solo player, some time since at the concerts of Mr. Alfred Mellon, and subsequently at the Crystal Palace, and now shewed himself no less an expert in the classical style—we hope to speak again. In a romance (in F) of Beethoven, at the 220th concert, he proved himself as consummate a master of the simply “expressive” as in Mendelssohn’s ottet of the “grandiose” in chamber music. At the same concert Mr. Hallé played Beethoven’s pianoforte sonata in C minor (Op. 10) as he invariably plays the music of that great master—*con amore*.

The singers were the young and clever Miss Edmonds, and the always welcome Mr. Santley, who, however, introduced little or nothing to claim particular notice. And, indeed, at the Monday Popular Concerts the vocal music is but a secondary consideration. Mr. Benedict—another “incomparable”—in his way retains his post as accompanist.

H. R. H. Prince Leopold was at the 220th concert (on Monday), when St. James’s Hall was crowded in every part.

THE MUSICAL SOCIETY OF LONDON.

The Ordinary Meeting of Fellows is to be holden at the Society’s Rooms, Marylebone Literary Institution, 17 Edwards-street, Portman-square, W., on Wednesday, the 5th day of December next, at seven o’clock in the evening precisely. The Members of the late Council (*) and the following Gentlemen, having been duly nominated, are eligible for election on the new Council. See Law 18.*

Professional :—Barry, C. A., Esq., M.A.; Berger, Francesco, Esq.; *Duggan, Joseph F., Esq.; *Graves, Henry, Esq.; *Leslie, Henry, Esq.; *Lidel, Joseph, Esq.; *Macfarren, G. A., Esq.; *Mori, Frank, Esq.; *Rimbault, E. F., LL.D., F.S.A.; *Salaman, Charles, Esq.; *Silas, Edward, Esq.; *Sloper, Lindsay, Esq. **Non-Professional** :—*Cope, The Rev. Sir Wm. H., Bart.; *Godefray, S. Henry, Esq.; James, Edw., Esq., Q.C., M.P.; Ottley, Captain; *Pawle, John D., Esq.; Pierce, J. S., Esq., C.E.; *Pontigny, Victor De, Esq.; Prendergast, A. H. D., Esq.

There are thirteen vacancies among the Professional Fellows, and eight vacancies amongst the Non-Professional Fellows. The following Associates, having been duly nominated, are eligible for election at this Meeting :—

Professional :—Aylward, W.; Bambridge, G. E.; Braine, F.; Cooper, A. S.; Deacon, H. C.; Dearn, Mus. Doc.; Fiori Signor; Gardner, C. Jun.; Hill, W. West; Li Calsi, Signor; Oakley, Professor, M.A.; Skeffington, Martin; Van Noorden, E.P.; Willy, J. T. **Non-Professional** :—Benecke, C., Esq.; Bevington, H., Esq.; Green, J. E. Esq.; Hanbury, Archibald, Esq.; Lincoln, H. J., Esq.; Marshall, Julian, Esq.; Metzler, G., Jun., Esq.; Smith Lumley, Esq.; Wright, Rev. C. H., M.A.

EXTRACTS FROM ALTERED LAWS.

ASSOCIATES.—LAW 7.—The Fellows at any Meeting shall have the power of electing Associates on the nomination in writing of three Fellows, of whom two at the least shall be Professional Fellows.

8.—The election of an Associate shall be by ballot, and no person shall be considered duly elected unless three-fifths at the least of the votes then given are in his favour.

FELLOWS.—10.—The Fellows at any Meeting shall have the power of electing Fellows, on the nomination in writing of five Fellows, of whom three at the least shall be Professional Musicians.

11.—The election of a Fellow shall be by ballot, and no Fellow shall be considered duly elected unless four-fifths at the least of the votes then given are in his favour, provided that no such election shall be made unless at least Fifteen Fellows be present.

COUNCIL.—12.—The Council shall be elected by the Fellows at their ordinary Meeting, to be holden on the First Wednesday in December in each year.

13.—The Council shall consist of Twelve Fellows, of whom if practicable there shall be an equal number of Professional and Amateur Members, and not less than Six shall form a quorum.

14.—Two-thirds in number of the Council shall retire annually, of whom if practicable there shall be an equal number of Professional and Amateur Members; but the Members of the Council so retiring shall be eligible for re-election at such Meeting, without being again nominated in accordance with Law 15.

15.—No Fellow shall be eligible for election on the Council unless nominated in writing by two Fellows; such nomination to be delivered to the Secretary at least fourteen days before the day of election; and the names of the persons so nominated, together with the names of the persons retiring from the Council, shall be sent to each Fellow with his Notice of the ordinary Meeting of Fellows in December.

PAGANINI REDIVIVUS IN BELFAST.—**ULSTER HALL MONDAY POPULAR CONCERTS.**—The announcement of the appearance of Paganini Redivivus at the concert yesterday evening had the effect of filling the hall in every part. His first selection, a “Morceau classique, andante and finale, from violin concerto,” by Mendelssohn, was a marvellous performance, and excited the enthusiasm of his audience to the highest pitch, eliciting a vehement encore, in response to which he played the overture to “William Tell” upon one string, and with a bow devoid of hair. His second solo was a fantasia on Scotch airs; into it was introduced “Within a mile of Edinboro’ town,” which sent the house into raptures. At the conclusion of the fantasia he was loudly encored, when he played “Auld Robin Gray.” The applause which succeeded this piece culminated in another encore, when Paganini Redivivus returned to the platform and received what is conventionally termed an “ovation.”—*Northern Whig*, Nov. 18th.

ULSTER HALL MONDAY POPULAR CONCERTS.—Yesterday evening one of the largest audiences ever at these concerts—even the orchestra being crowded—assembled to hear the popular favourite “Paganini Redivivus.” His first selection was Rode’s celebrated Air and Variations, in which he was vehemently encored, when he performed the “Carnaval de Venise,” with a profusion of variations. In a fantasia on Irish Airs the enthusiasm of his auditors was roused up to the highest pitch, being again and again encored.—*Northern Whig*, Nov. 20th.

UXBRIDGE.—The New Philharmonic Society have given their first concert this season at the Belmont Hall. Selections from the oratorios, *Samson*, *Elijah*, *St. Paul*, &c., were effectively sung. Mr. J. T. Birch conducted.

STALYBRIDGE.—Mendelssohn’s oratorio, *Elijah*, was performed in the Mechanics’ Institution, by the Stalybridge Harmonic Society, assisted by Miss Hiles, of Her Majesty’s Theatre and the Royal English Opera, Covent Garden, Mrs. Brooke, Mr. Carter, of Westminster Abbey, and Mr. Winn. Miss Hiles sang admirably, and with great finish. Mr. Carter, in the air, “If with all your hearts,” brought forth hearty applause. The part of Elijah was allotted to Mr. Winn, who sang in a very praiseworthy manner. Of the concerted pieces, the double quartet, “For he shall give his angels,” &c., sung by the four principals and Mrs. Statham (a married sister of the leader, Mr. Swallow), Miss Lomas, Messrs. Meadows and Atkinson was, perhaps, the best executed, but the trio by Miss Hiles, Mrs. Statham and Mrs. Brooke, “Lift Thine eyes,” called forth a unanimous encore. The double quartet and chorus, “Holy, holy,” was also nicely given. The principals were assisted in it by Mrs. Statham and Miss N. A. Swallow. To the chorus we award unqualified praise; they sang with a spirit that we never heard them before approach. The audience was very numerous, the *élite* of the town and neighbourhood being present, no doubt, in honour of the occasion, it being the twenty-second anniversary of the Stalybridge Harmonic Society.

ROCHESTER.—On Monday evening last, Mr. Willy, the violinist, gave a classical concert at the Corn Exchange. The following artists assisted :—Madame Talbot Cherer, vocalist; Miss Fanny Willy, pianoforte; and Mr. Edward Howell, violoncello. The undertaking was rather injudicious as the severe taste adopted in the composition of a classical programme appeals only to connoisseurs and highly cultivated amateurs, and holds out few inducements to a Rochester, or marine, public. Of course, in a large city many would be found to whom such an appeal would not be made in vain; but not so in such a small neighbourhood as this, and one certainly not afflicted with an incurable musical mania. Every piece allotted to the instrumental trio was given in a faultless manner, and Miss Fanny Willy, who made her first appearance here, was most successful. The graceful Madame Talbot Cherer, with her refined method and sweet sympathetic voice, sang with her usual happy effect.

R. S. G.

STOCKTON-ON-TEES.—Miss Heatley gave her annual concert in the Borough Hall, Tuesday Evening, Nov. 13th, under distinguished patronage assisted by the following vocalists :—Miss Taylor, Miss Hutchinson; Mr. D. Whitehead, tenor, and Mr. David Lambert, bass, both gentlemen from Durham Cathedral. Mr. J. Stewart, presided at the pianoforte. The room was crowded. Miss Heatley was encored in two songs. Miss Taylor sang “The blind flower girl,” and “The skipper and his boy,” and was encored in the latter. Miss Hutchinson distinguished herself in the duets with Miss Heatley. Mr. Whitehead gave “Sigh no more ladies,” and was encored in a song by Knight. Mr. David Lambert was encored in two songs, one of which was Wallace’s “Bell-ringer.” The glees and part-songs were well sung, and Mr. Stewart was encored in his solo on the pianoforte.

WINTERTHUR.—Herren Joachim and Brahms recently gave a concert when they played, among other things, a Sonata for Pianoforte and Violin, Haydn; Scherzo, Spohr; Andante from the D major Concerto, Joachim; and Variations on Themes by Handel.

GAVARNI.

The most philosophic caricaturist of the age, Sulpice Paul Chevalier, better, if not almost exclusively, known to the public under his pseudonym of Gavarni, died in Paris on Saturday morning at the age of sixty-five. This clever artist, as well as severe satirist, in the course of his career exhausted every phase of Parisian life, from the parvenus of the Court of Louis Philippe down to the *proletaire* of the Republic and the returned *forçat* of the Second Empire. He came of poor parents, and was sent at an early age to get his living in an engineer's factory, where is latent artistic power had no better opportunity of developing itself than an occasional few hours' attendance at some free drawing school in the neighbourhood. It is not surprising, therefore, that he only came before the world as an artist when he had attained his thirty-fourth year. His first occupation was the designing of the ordinary costume plates for books of fashion. Even at this he achieved a certain kind of fame, and only abandoned the pursuit to undertake the direction of a journal called *Les Gens du Monde*, in which publication he commenced that series of satires on the life of the Parisian youth which he afterwards continued in the *Charivari*, and which secured for him a lasting fame, and launched him on the road to fortune. This series, which he completed in sixteen sections, was followed by his renowned *Enfants Terribles*, his *Parents Terribles*, his *Maris Vengés*, and scores of other admirable works, which hit the follies, probed the vices, and brought to the surface all the humour of the inner life of Parisian society. The completion of this second gallery of his works was interrupted by the Revolution of 1848, and Gavarni came for a time to England, where he produced a volume of sketches, called "Gavarni in London," and contributed a number of designs to one or two humorous publications of the time. But the man who had lived in Paris for eight-and-forty years and made the life of that city his intimate study for a quarter of a century, could not readily adapt himself to a new field. His English sketches were consequently untrue to nature and for the most part without point. Gavarni's friends used to say his visit to England spoilt him. When he returned he had lost all his gaiety and his thoughts took an exclusively serious turn. This is evident enough in the series of subjects called "*Masques et Visages*," which he designed for *L'Illustration*. Latterly Gavarni occupied himself a good deal with a subject that had been the dream of his life, namely, the steering of balloons through the air. In England where the State honours the artist but rarely, and the caricaturist and satirist never, people will be surprised to learn that Gavarni was decorated with the red ribbon of the Legion of Honour.—P. M. G.

OFFENBACH AND MISS FURTADO.—M. Offenbach, the popular French composer, is at present on a visit in London, and on Friday last he paid a visit to the Adelphi Theatre, where the English version of *La Belle Hélène* has now been running for nearly 100 nights. M. Offenbach was so pleased with the performance of Helen by Miss Theresa Furtado, that next day he sent to her a highly complimentary letter, in which he expressed himself both astonished and charmed by her piquant acting and exquisite singing, remarking,—"I will write something specially for you one of these days."—A tribute to a native artist from a composer of such eminence is so rare as to be worthy of particular mention.

BRIGHTON.—Messrs. R. Potts and Co.'s concert at the Pavilion, with Madame Sherrington, Miss Arabella Smythe, Madame Coletti and M. Lemmens was fully and fashionably attended. The *Brighton Guardian*, alluding to the pianoforte performance of Madame Coletti, writes: "Her choice of Beethoven's sonata in D, op. 10, was more than justified by the brilliant manner in which she played it and the evident admiration she evoked throughout the audience. In the hands of an ordinary performer the sonata would have been a risksome venture for a miscellaneous concert. Madame Coletti made it, however, one of the 'gems' of the entertainment. Every movement was given with choice taste and with a vigour and fluency she has hardly ever excelled. It was a truly meritorious performance and a most successful specimen of her talent. In the fantasia by Voss on 'M'appari' and 'The last rose of summer' Madame Coletti displayed admirable *cantabile* and the remarkable power she possesses in variations. Her left-hand passages are really fine."—A series of military promenade concerts are announced to be given next week. Mr. J. A. Smyth's excellent band (Royal Artillery) are engaged. The vocalists are to be Mdlle. Liebhart, Madame Smyth, Mr. Wilbye Cooper, and Mr. Mansfield.—Mr. Arthur Chappell has announced "A Monday Popular Concert" at the Pavilion next week. M.M. Hallé, Straus, Ries, Zerbin and Piatti, are to be the instrumentalists and Mr. Santley the vocalist.

CHAMBER CONCERTS, HANOVER SQUARE.—The second concert of the series took place on Thursday evening when the following classical and interesting programme was presented:—Part I.—Quartet in C, Op. 2 (E. Prout); song, "The three homes" (P. D. Guglielmo); solo pianoforte, *Adagio e Rondo*, Op. 53 (Beethoven); scene, "J'ai perdu le beau" (Lulle); violin solo, *Lucresie Borgia* (Sainton). Part II.—Sonata in B flat, Op. 45, for pianoforte and violoncello (Mendelssohn); baby songs, "Sleep, little birdie," and "Good night and good morning" (C. A. Barry); romance, "Alice, where art thou?" (Ascher); quartet in G major, Op. 18, No. 2 (Beethoven). The quartet which opened the performance gained a first prize offered by the defunct Society of British Musicians. The composer previously, some four years back, had gained a similar distinction with his violin quartet, Op. 1, in E flat. The present work, written for piano, violin, flute, and violoncello, is in four movements, and was executed most efficiently by Messrs. Shedlock, Betjemann, Burnett, and E. Howell, four young artists of conscientious ability and reputation. Mr. Guglielmo's new song "The Three Homes," an elegant and musician-like composition, was charmingly sung by Mr. Alfred Hemming. Miss Palmer, in Lull's quaint old scene, made a strong impression. Mr. J. S. Shedlock, in his performance of Beethoven's *Adagio and Rondo*, made a capital effect. Sainton's solo, *Lucresie*, played by Mr. G. H. Betjemann, closed the first part. The second part opened with Mendelssohn's sonata, which was executed by Miss Fanny Howell and Mr. E. Howell, son and daughter of our famous double bass player, in first-rate style. Miss Palmer, in Mr. C. A. Barry's ballads, acquitted herself most honourably. Mr. Hemming gave Ascher's graceful romance, "Alice, where art thou?" with an unaffected simplicity of expression thoroughly suited to its character. Beethoven's quartet, well played by Messrs. Betjemann, Folkes, Burnett, and E. Howell, made an unrivalled ending to the concert.—BASHI BAZOOK.

LEICESTER.—The second of Miss Gill's Chamber Concerts came off on Monday night, at the Masonic Hall. Mr. Hemming, though evidently suffering from a severe cold, acquitted himself most praiseworthy. His fine voice, correct intonation, and powers of expression—much impaired as they were by the difficulties under which he was labouring—were thoroughly appreciated. In the exquisitely plaintive song "Alice" (Ascher) he was loudly encored. The pianoforte solos of Miss Gill delighted the audience immensely. The "Kreutzer Sonata" (Beethoven), for pianoforte and violin, was brilliantly executed by Miss Gill and Mr. H. Farmer; and "Meditation" (Bach and Gounod) in which Miss Gill, Mr. H. Farmer and Mr. T. Selby took part, deserves especial commendation. The entertainment was brought to a conclusion with a barcarole and rondo (Sterndale Bennett) for the pianoforte, by Miss Gill, accompanied by Mr. H. Farmer, Mr. Gill, Herr Ptacek, and Mr. T. Selby.—The next concert will be on Monday, the 3rd December.—*Leicester Chronicle*, Nov. 24.

MUSIC RECEIVED FOR REVIEW.

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8. IN EXCELSIS GLORIA.
9. THE FIRST NOEL.
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